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in a measure by the use of graduated colored backgrounds. The cold white of the paper in the case of flowers of delicate hues deprives them of more than half their charm.

FAMILIAR BIRDS AND WHAT THE POETS SING OF THEM is by the same publishers. The functions of the collaborators are once more reversed. Fidelia Bridges furnishes the illustrations and Miss Skelding edits the text. This is a bound volume holding the same relation to the booklets first noticed under this heading that "Flowers from Dell and Bower" do to the card-covered "Flower-Songs Series." The need of colored backgrounds for some of these bird subjects is sometimes forcibly apparent, but in none, perhaps, so much as in the plate "Snow-birds and Rose Hips" where the snow-effect is wholly lost by its combination with the white of the paper.

ART PUBLICATIONS.

STORIES OF ART AND ARTISTS, by Clara Erskine Clement (Ticknor & Co.), without showing any particularly well-digested plan of arrangement, conveys a great deal of information concerning the great art world—especially the old—in very readable form. What reason the writer has for closing her account of the French school of painting with Delacroix does not appear, especially as that of the English painters is brought down almost to the present day with Landseer. Some attention is given to Turner, but none to Constable, his great predecessor, father of the French modern school of landscape painting. The illustrations are abundant, but of varying merit, ranging from first-class wood-cuts to some very inferior process reproductions of old copper-plate engravings. How such unsightly misrepresentations of the delicate work of Reynolds and Lawrence came to be admitted with such a beautiful illustration, for instance, as "The Connoisseurs," after Landseer, is a mystery we shall not attempt to divine.

AMERICAN ETCHERS is a very attractive pamphlet, reprinted with many admirable wood-cut reproductions of etchings from The Century Magazine for February, 1883, with a brief additional chapter reprinted in part from The New York Star, both articles being by Mrs. Schuyler Van Rensselaer. There is added an account of Méryon and his work, by Frederick Keppel, who publishes the brochure. Mr. Keppel's contribution is interesting; but surely there is no reason in including it in the title "American Etchers."

THE PORTFOLIO for November (Macmillan & Co.) gives a reproduction, by the admirable Amand Durand process, of Rembrandt's portrait of Cornelis Ansoo, an Anabaptist minister of his day. The late Warwick Brookes, a graceful delineator of children, who might have become famous had he been given the opportunity of improving himself—he was a designer in a cotton print factory—is the subject of an interesting memoir by T. Letherbrow, illustrated with facsimiles of delightful little pencil sketches, and one full-page aquatint, which is rather weak, perhaps through faults in the reproduction. Compare it with the photogravure of two spirited old Italian terra-cottas of children in the same number of The Portfolio.

RECENT FICTION.

CRIME AND PUNISHMENT, a Russian realistic novel, by Féodor M. Dostoyevsky (Thomas Y. Crowell & Co.), will hardly disappoint the expectations of the reader who takes it up looking for something strong and exciting. It is rather difficult at first to get interested in persons with such terrible names as Arcadius Ivanovitch Svidrigailoff and Sophia Semenovitch Marmeladoff, which generally are repeated in full; but if you can accustom yourself to think of them as simple John Smith, or Sophia Brown you can get on very well so long as you do not attempt to read aloud. Some infelicities in the translation, too, are rather startling. Here, for instance, is a bit of dialogue:

"I am not ill," cried Raskolnikov.

"Then all the more—"

"Go to the devil!"

But Looshin was already gone, etc., etc.

Sometimes, like Mr. Silas Wegg, although unintentionally, the translator "drops into poetry" after the following fashion (the paraphrasing is our own):

He ran to the door, listened, seized his hat,

And went down the stairs cautiously, and stealthily as a cat.

THE MARQUIS OF PENALTA (T. Y. Crowell & Co.), by Don Armando Palacio Valdés, is a charming story of everyday life in a quiet Spanish town. Two sisters, forcibly contrasted, furnish the main interest. The romantic but cold-hearted Maria abandons home, father and lover to become a nun, while Marta, a true, winsome, unselfish woman, captivates the reader, as, unconsciously, she wins her sister's lover. The story closes with her happy union with "the Marquis," who gives the title to the book.

A ROMANTIC YOUNG LADY, by Robert Grant, is not quite up to the standard of his "Confessions of a Frivolous Girl," is certainly entertaining. It often evinces much shrewd analysis of character, and the crispness of the dialogue would fit some of the scenes for dramatic representation almost without revision. (Ticknor & Co.)

FOR LOVE AND BEARS is the title of an odd-looking book, by James Daly, printed in type-writing fashion, by Frank S. Gray, Chicago, in facsimile of the original manuscript. It is pretended that this literary treasure was offered to certain New York publishers, and that, they refusing it, Mr. Gray has printed it in his own fashion to show what a good thing these Eastern fellows rejected. The correspondence on the subject is obviously fictitious, but it would be quite natural, all the same, for any respectable publisher to reject such vulgar trash.

THE FULL STATURE OF A MAN, by Julian Warth, is called "A life story" in the sub-title, and one can well believe

that the principal characters, at least, are not evolved from the author's inner consciousness; they are racy of the soil. The portrait of good Farmer Burton, in particular, is delicious. He alludes most feelingly to the taking off of his wife. "The doctor says he never before see just such a combination of liver complaint," he remarks to a caller with chastened pride. His scorn for the bold, red-coated followers of the anise-seed bag is fine—"those fellows dressed up like circus-riders, who don't like Americans, you know." (D. Lothrop & Co.)

NATURE'S SERIAL STORY, by Edward P. Roe, that charming tale of rural life which must have won the hearts of thousands of sympathetic readers, when it appeared in the pages of Harper's Monthly, will be welcomed, no doubt, by many in its new form. Inexpensively printed, however, as it is by Messrs. Dodd, Mead & Co., on very ordinary paper, it is not surprising to find the delicate illustrations by W. Hamilton Gibson and Frederick Dielman sadly marred. Some of the original illustrations seem to be missing altogether.

THE CASTING AWAY OF MRS. LECKS AND MRS. ALESHINE, by Frank R. Stockton, is one of the most entertaining of those dry and delicious waggeries which have made their clever author a first favorite with the reading public. The notion of posing two stay-at-home American housewives as amateur Robinson Crusoes is essentially comic in itself, and the way in which an air of possibility is given to their utterly preposterous adventures is a masterpiece of ingenuity. We should rank it, on the whole, as the best humorous publication of the year. (The Century Company.)

MISCELLANEOUS PUBLICATIONS.

A BOOK ON PERSIA, AND THE PERSIANS, by the Hon. S. G. W. Benjamin, late United States Minister to Persia, naturally arouses interest; but still more does such a book quicken our expectations, coming as it does also from Mr. Benjamin, the landscape painter and the art critic. Persia is above all an artist's country, and it takes an artist to describe, as our author has done, the romantic scenery and architecture of that fascinating land of poetry and legend; and, still more, perhaps, does it need an artist's knowledge and appreciation to do justice to the world-renowned Persian art industries. The reader, we apprehend, who is really interested in such matters, will hardly be satisfied until he has this volume in his possession. (Ticknor & Co.)

A WORK ON THE LABOR MOVEMENT IN AMERICA by such an able student of political economy as Dr. Richard T. Ely is entitled to, and is certain to receive, respectful consideration. The author modestly disclaims having written a history of his subject, and offers his book merely as a sketch, some day, perhaps, to be followed by a work worthy of the title, "History of Labor in the New World." His present aim is chiefly to present facts, although he does not abstain from criticism. He approves of the labor movement without approving everything connected with it. The Knights of Labor he regards with "admiration," but he "dissents from some of their principles, and from their course in some localities." (Thos. Y. Crowell & Co.)

THE HOMES AND HAUNTS OF THE POETS series to which we referred last month as containing each a charming set of little etchings by W. B. Closson, published by L. Prang & Co., has been enriched by the addition of Holmes and Emerson. For lovers of these poets, here is an inexpensive and attractive holiday remembrance.

The most original and convenient calendar we have seen is issued by L. Prang & Co., and is devised for the pocket. "YE MERRIE MONTHS OF '87" is the eccentric title given it by its designer, Lisbeth B. Comins, who furnishes pictures enough of pretty children to go with each month of the year. The false wax seal which seems to hold the ribbon which goes around the calendar is very ingenious.

THE SUN AND STAR CALENDAR, to be hung up for reference, is gorgeously printed in colors. It is published by White, Stokes & Allen.

THE BOOK OF ENTRÉES (White, Stokes & Allen) is by the author of "Fifty Soups," "Fifty Salads," "Breakfast Dainties," and other useful little books of similar scope. To the housekeeper familiar with them it will need no better introduction than this simple announcement.

SOME of our American manufacturers of artists' materials are showing a great deal of enterprise. Janentzky & Weber have recently brought out an excellent "painting oil" to be used in place of the ordinary oils or siccatis; it is a good dryer, bringing out the colors in their full brilliancy, and preventing them from cracking; there are two kinds, one slow and the other quick. The same firm now write to The Art Amateur as follows: "Referring to your article in last number concerning Albert Fixatif, would say that we are about putting into the market a similar preparation, for which there promises to be a large demand."

FOR inexpensive wall and ceiling decoration, there is nothing better, for a large apartment, than the oil-painted rough plaster work in the draughtsmen's room at Vandell's in Fifth Avenue. It is not dearer than good paper, and is more artistic, especially when the color is clouded, as it is in this case, the prevailing hue being an orange tawny. The old-fashioned white marble mantelpiece has been painted a dull orange, which harmonizes admirably with wall and ceiling, and gives the key of color to the whole of the simple but effective decoration.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

TO DRAW A BIRD'S-EYE VIEW.

A. G., Winnipeg, Man.—In drawing a bird's-eye view of a city you must imagine yourself considerably above the surface of the earth. Such views are generally taken from high elevations and can hardly be correctly drawn from imagination. It is better to be somewhat to one side and not directly above the spot to be drawn. In this way a certain agreeable perspective is obtained, while, if viewed directly overhead, only the tops of objects can be seen. The best manner of proceeding is this: Procure a wooden frame or hollow square of stiff cardboard. Station yourself, for example, on the roof of a high house, and hold the frame before the eyes, adjusting it so as to include the extent of view desired. Sketch in the general area while looking through the frame, thus securing your ground plan. To determine the relative size and position of objects, select some one important house or tree in the middle distance and compare all objects in the background and foreground with this one object. This is called comparative measurement and is the method used by artists in sketching from nature. The perspective must be carefully determined by arranging the vanishing points in their proper positions.

THE DIFFICULTY OF FRESCO-PAINTING.

S. P., New York.—Fresco-painting—by which we mean the real fresco-painting, done on the fresh plaster, not the wall-painting in oils, which is erroneously called "fresco"—is, perhaps, the most difficult of the decorative arts, and should not be attempted by any but a trained artist, and he must have more than ordinary patience. Whatever is begun one day must be finished on that day; for the plaster, once dry, no after touching is possible. The great difficulty is to get what one paints one day to harmonize with that of the next; for although one knows that the color will dry lighter than when first applied, it is not easy to determine in what degree the change will occur. Let the artist work ever so diligently he can hardly finish in one day more than a single figure—we are supposing he is engaged on a group in a decorative painting—yet, while the work is progressing, the completeness of the composition or the relation of its parts is not apparent; nor can the general effect of the whole be seen until some time after the work is completed.

THE DIAMOND ETCHING-NEEDLE.

E., Brooklyn.—Yes, there is such a thing as an etching-needle with a diamond point, but we doubt if it can be had in this country. In London, a Mr. Tomkins, mezzotint engraver, in Cold Harbor Lane, sells this costly tool at a guinea. The advantages of a diamond point are that it does not need sharpening; it does not scratch the copper any more on one side than upon the other, as the ordinary needle does, sometimes, if not properly ground; it readily cuts into the copper, so that it also serves as a dry-point, and the etching ground never adheres to it.

SEYMOUR-HADEN'S ETCHING-BATH.

H. F. H., Boston.—(1) It is no secret that Mr. Seymour-Haden's bath consists of two parts of chlorate of potash, ten of hydrochloric acid, and eighty-eight of water. The chlorate of potash is first thoroughly dissolved in the warm water, and the acid is then added. (2) Nitric acid of the specific gravity of 1.420 with an equal quantity of water is the ordinary bath. Nitrous acid is one-tenth less powerful than nitric, so that to make a bath of nitrous acid of the same strength as this nitric acid bath, you must use ten parts of acid to nine of water.

TO PAINT PURPLE WISTARIA IN OILS.

S. T. A., Brooklyn.—For the general tone use permanent blue, white, madder lake, a little raw umber, yellow ochre and ivory black; in the shadows, permanent blue, yellow ochre, light red, raw umber, madder lake and ivory black. In the very deep side accents of dark burnt Sienna instead of light red, and omit the raw umber and yellow ochre. The high lights are painted with cobalt or permanent blue, white, madder lake, yellow ochre and a very little ivory black. For the green leaves use Antwerp blue, white, cadmium vermilion and ivory black. In the shadows use cadmium, raw umber, Antwerp blue, white, burnt Sienna and ivory black. For the reddish touches seen in young leaves, use madder lake in place of burnt Sienna, and for the stems the same colors given for the leaves, varying the proportion when necessary.

TO PAINT TULIPS IN OILS.

SERVIA J., Boston.—To paint the deep red tulips use madder lake, ivory black, a little cobalt, with what white is needed in the general tone of shadow, adding a little orange cadmium to the madder lake and black in the richer red touches, such as reflected lights. For the lights use vermilion, madder lake, white, yellow ochre and ivory black, adding a little raw umber and cobalt in the half tints. Yellow tulips are painted with light cadmium, yellow ochre, white and a little ivory black.

for the general tones. In the shadows use medium cadmium, a little light red, raw umber, ivory black, and white. In the deeper yellow flowers use deep cadmium in place of light cadmium, but combined in the same way. The green leaves are painted with permanent blue, white, cadmium, light red and ivory black for the general tones; in the shadows use permanent blue, cadmium, burnt Sienna, madder lake, and ivory black. The brighter and warmer touches of light green are made by substituting Antwerp blue for permanent blue. The leaves are a light silvery green, very gray in quality. The yellow stamens in the centre of the flowers are painted with yellow ochre, cadmium, white, burnt Sienna, and ivory black.

POUNCING AND TRANSFERRING PATTERNS.

S. P., Cleveland.—Pulverized charcoal makes the best pounce-powder, it being unlikely to soil the work. It is easily removed from the fabric by lightly dusting with a silk handkerchief, and it leaves no stain or mark, as chalks sometimes do. The pounce-bag is made by tying a little powdered charcoal in two or three small squares of muslin. The perforated pattern being placed on the cloth, the pounce-bag is lightly tapped on the surface, so as to force the powder through the muslin, and, at the same time, through all the perforations of the pattern, showing by the powder which has passed through the minute holes of the pattern a dotted repetition of the form of the design. The pattern is removed, and the pounced design is secured by going over it with a soft black lead-pencil, and drawn in with a reed pen and liquid Indian ink, or any other coloring fluid. The reed pen is convenient for outlining, as it carries the marking fluid with a sharpness and freedom which imparts spirit and finish to the work.

PAINTING ON BOLTING CLOTH.

A. H., Oakville.—To paint in oil colors on bolting cloth or French muslin, use the ordinary oil colors much diluted with turpentine. Let them be almost as thin as tapestry dyes and wash in the general tones with flat or round bristle brushes. The small details and deeper touches are put in with small sable brushes, Nos. 7 and 9, and less turpentine is used. Stretch the cloth tightly in a frame before beginning to paint, and have a pad of blotting-paper or clean soft muslin beneath.

DECORATING A SHALLOW BOWL OR A CYLINDER.

S. S., Elizabeth, N. J.—(1) In decorating your bowl with a repeat pattern begin by marking the centre of the hollow surface. Turn the bowl over on a sheet of thin, soft paper, and, passing a sharp knife around it, cut out a circle of the same size. Fold the paper so that the two edges coincide and make another fold at right angles or nearly. The point where the two creases intersect will be the centre of the paper circle. Press this into the hollow of the vessel so that the edges of both vessel and paper are parallel, prick through centre marked on the paper and mark with a finely-pointed hard lead-pencil on the bottom of the vessel. To divide the circumference into equal parts, divide the paper circle as required, fold it, and pressing it into your vessel, use it as a rule or curve to guide your pencil. (2) To divide the outer surface of a cylindrical vessel by vertical lines, mark the places of these lines on the end of the cylinder by means of a paper circle fashioned and laid off as above. Then, by means of a plummet, rule, or long square, according to the size of the vessel, draw on the lines with pencil or lithographic crayon. If the vase has the base larger than the upper end, it will be necessary to mark both ends. This can be done with the same piece of paper on which a small circle of the same size as the opening of the vase has been drawn, crossing radii drawn from the marks on the edge of the larger circle to the centre. It requires a good eye to place the two series of marks exactly opposite one another. There is a machine for doing all such work as this, but it costs too much for the amateur, who must depend on his own surety of hand and eye and such means as the above. The object being divided off, the repeat or other pattern divided similarly can be traced off portion by portion, with ease, on a surface of any contour.

GROUNDS IN CHINA-PAINTING.

H. F. S., Dayton, O.—(1) To lay a uniform ground, prepare a sufficient quantity of the required color and apply it a little thinner than in painting in oils with a large, square, badger-hair brush, in successive horizontal couches, from top to bottom of the object, taking care not to go over the same space twice. A very large and soft blender cut with a slanting end is used to make this color even. This is done twice, the second time with short strokes of the brush in order to get the color perfectly level and well distributed. Your outline in carmine of the subjects or ornaments to be treated in other colors will show through this ground when dry. The spaces to be taken up by them can then be covered with carmine (oil color), which, after a while, will soften the enamel paint under it, and both can be removed together by rubbing with a rag. The whites thus exposed will then be filled in with the colors required by the design. (2) Should the ground color require a very strong fire and the other colors a milder fire, the ground is fired before the other colors are added. Purple, carmine, and blue require more oil than the other colors.

S. S., Elmira, N. Y.—Very dark grounds must, as a rule, be applied in two couches. In mixing a tint for your ground you should take a greater proportion of easily fusible colors than of those difficult of fusion, if possible. Ground colors sold ready mixed are likely to vary somewhat from time to time. Besides, they will act differently on different pastes, so that it is always well to experiment with them on a fragment of porcelain of the

same sort as that which you propose to decorate. In laying a ground, it is necessary to keep out all cold or moist currents of air and to take care, especially with light, easily fusible colors, not to put on the color too thin, otherwise it will not form a glaze even though sufficiently fired. Too much fat oil will cause the color to burn or scale off. When a ground is formed of two couches of different colors, the more fusible comes second.

PALETTE FOR NASTURTIUMS ON CHINA.

H. S. H., Germantown, Pa.—Paint the flowers in various shades of yellow, red and brown—light yellow and orange yellow, with light or dark red centre marks on petals; orange yellow, striped, spotted and marked with orange red; capuchin red, red brown, violet of iron; yellow brown and sepia shaded with dark brown. Shade the yellow with brown green, the reds with darker shades of red, or red and black mixed.

THE TRIANGULAR SHADOW-BOX.

SIR: Can you describe the "triangular shadow-box" mentioned in "Flower-Painting in Oils," in the October number of *The Art Amateur*. If it is something that could not be made here in the country, please tell me where it can be bought. I have never seen one in the Chicago artists' supply stores and do not think they have them.

K. B., Marengo, Ill.

The shadow-boxes are of different forms, dimensions and surface. Some are made of white pine, painted a medium tint of slate

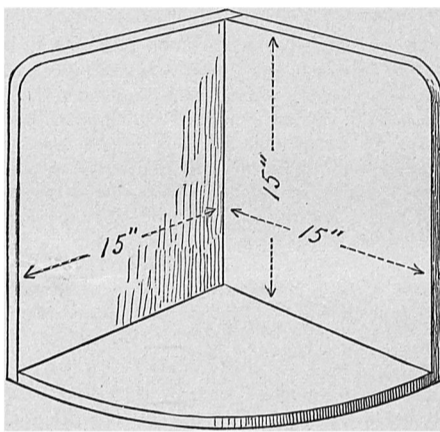


FIG. 1. TRIANGULAR SHADOW-BOX.

color, some of black walnut, oiled, others are stained in imitation of cherry and polished. The latter are used where reflections are desired. The bottom of some of the boxes is a quarter circle, fifteen inches radius and the vertical sides fifteen inches square,

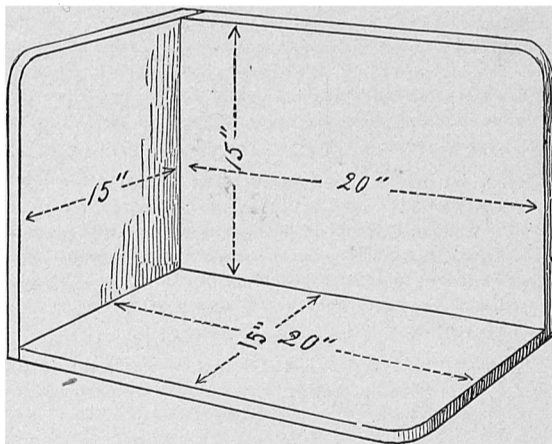


FIG. 2. TRIANGULAR SHADOW-BOX.

with the upper corners rounded as shown in Figure 1. Others are made with the bottom oblong, about 15x20 inches, vertical sides about 15 inches high as shown in Figure 2; all are made of boards five eighths of an inch thick.

USE OF POWDERED CHINA COLORS.

S. J., Buffalo.—The beauty, brilliancy and purity of the colors depend greatly on the degree of fineness attained in grinding them. As the powdered colors are bought they are never finely enough ground for the best work. You commence, then, by cleaning your piece of ground glass with wood ashes and spirits of turpentine. The powder is laid on it with the palette-knife, which, for pale yellows, rose and purples, must be of horn or ivory, for steel will discolor it. A few drops of oil of lavender are added, and with the glass or crystal muller you grind the mass circularly over and over, bringing back the color from the edge of the glass to the centre with the palette-knife until it forms a fat-looking liquid of the consistency of thick honey. The grain of the powder should entirely disappear in the course of the grinding. A little turpentine and a little more color is now added, and the grinding is renewed until the same appearance returns. Fat oil is then added to the amount of about one half the quantity of the ground color. This is readily incorporated with the color by means of the muller, and when it is, the mass should have nearly the consistency of ordinary oil paint; there should be no sign of

any grain or grit and the color should feel like cream to the touch. If the colors are ground in water first and allowed to dry to a very fine powder, they will need less grinding with the oils. Still, in some factories, the colors are ground fine in water and afterward in turpentine, lavender oil and fat oil as above, and the good result justifies the pains taken. The lavender oil dries quickly, hence, in preparing a large quantity of color for use as a general ground on a large vase, for instance, it is necessary to use more of it than in smaller lots. This has the inconvenience of making the color too thin at first, but a drop or two of water added with the palette-knife, instead of thinning it further as might be supposed, will thicken it to the proper consistency.

SUNDRY QUERIES ANSWERED.

F. T., Troy, N. Y.—With walls of yellow or buff, the dado may be of chocolate or olive brown, and the wood-work dark blue, toned down with black.

B. S. A., Los Angeles.—Begin by painting from casts. Only three colors are necessary—white, raw umber and black. A very little raw umber with the white will give the general hue of the cast; black and white will give the cool tint between the light and shadows, and the shadows may be finally warmed, if they require it, by a slight glaze of raw umber. The next step is still-life painting, as fruit, shells, utensils and drapery. This is the advice of the president of the National Academy, New York. For a palette, Mr. Huntington recommends permanent blue, white, yellow ochre, raw Sienna, vermilion, Indian red, lake, Antwerp blue, burnt Sienna, burnt umber, and ivory black. For portrait-painting the same palette is recommended, with the addition of brown red and asphaltum.

C. S. C., Sacramento.—The question in perspective which seems to trouble you so much is in reality very simple, but would take more time and space, with the necessary diagrams, than we have at our disposal in these columns. The vanishing points need not necessarily be within the picture plane or ground plan, but may be carried outside to any distance required. The best way is to procure a good book on practical perspective, as you suggest. Get Trowbridge's "Elements of Perspective," which gives in the simplest possible manner those rules of perspective necessary for artists. In the chapters devoted to linear perspective you will find the explanation you are in search of. The book is fully illustrated. It is published by Cassell & Co., Broadway, N. Y., and costs about \$2.50.

MYRA, N. Y.—A brunette looks most brilliant in an orange dress, or orange and purple, or orange and black; but in the latter case red or crimson in the form of ribbons or flowers is of value to clear up the other colors, and act as a point or focus. Blue is always inimical to the brunette. Where the face is decidedly dark, strong dark colors will have the effect of rendering it lighter by contrast. A deep purple may be found of much value—dependent, of course, on the special half-tones of the face—but it will require to have light and bright subsidiary colors as trimmings or ornaments. If the face be dark but pallid, dark and strong colors must be used cautiously.

SUBSCRIBER, Columbia, S. C.—(1) Herring, the English animal painter, was entirely self-taught. At one time he drove a mail-coach, which occupation probably set him to studying horses, of which he made a specialty. Herring was a sign and house-painter before he became an artist. He was born, 1765, and died, 1865. His "York Stage," "The Mail Change, 1839," and "The Mail Coach, 1841," are well known chiefly from engravings. Among other works of his are "The Frugal Meal," in the National Gallery, London; "The Farm—Autumn," "Watering the Team," "Horses and Poultry," "The Old Lodge," and "The Farm Yard." (2) The term "Renaissance" in painting, refers both to a "period" and a "style." The period was that of Raphael—the early part of the sixteenth century—and the style of decorative art was something freer than the antique, but resulting therefrom, consequent to the exhuming of certain ancient paintings.

W. M., Elgin, Ill.—(1) From the classical subject of the sketch you send us of the decoration of your pitcher of "pale blue, with raised white design," we have little doubt that you possess a piece of old Wedgwood ware, which may be valuable. (2) We have given facsimiles of pen sketches by E. A. Abbey. The copyright of his pictures, in most cases, is owned by Harper & Brothers, for whom he works exclusively. (3) Your preference in regard to subjects for our colored studies is duly noted, and we shall try to meet it. Of course there are many other subscribers also to be considered.

A. G., Winnipeg, Man.—(1) Any small, flat tin or wooden box, with a cover, would do to carry about in your pocket the bas-relief wax model you are working on. (2) There is no special book on wax modelling. Our published articles on the subject tell all that can be learned about it by reading.

F., Westerly, R. I.—In painting on Academy board it is always well to dust off carefully the white powder which is left on the surface from the packing. After this prepare the board with a heavy underpainting of warm gray tint, using white, yellow ochre, a little ivory black, and burnt Sienna mixed with a little turpentine. Put this on with a flat bristle-brush, and when thoroughly dry rub down the surface with fine sand-paper, slightly dampened with clear water. You will thus procure an excellent foundation to paint upon, and will not be troubled with the spotty effect you mention, which was probably caused by the white powder. Oil paints will sometimes dry in dull spots, but this can be remedied by applying a little poppy oil before painting again. If the picture or sketch is entirely finished, the colors may be brought out permanently by using Soehnée's French retouching varnish.